

Archipielagos

A PICCOLO CLARINET EXCURSION

Jorge Montilla **E FLAT CLARINET**

Alan Huckleberry **PIANO**

D'Rivera

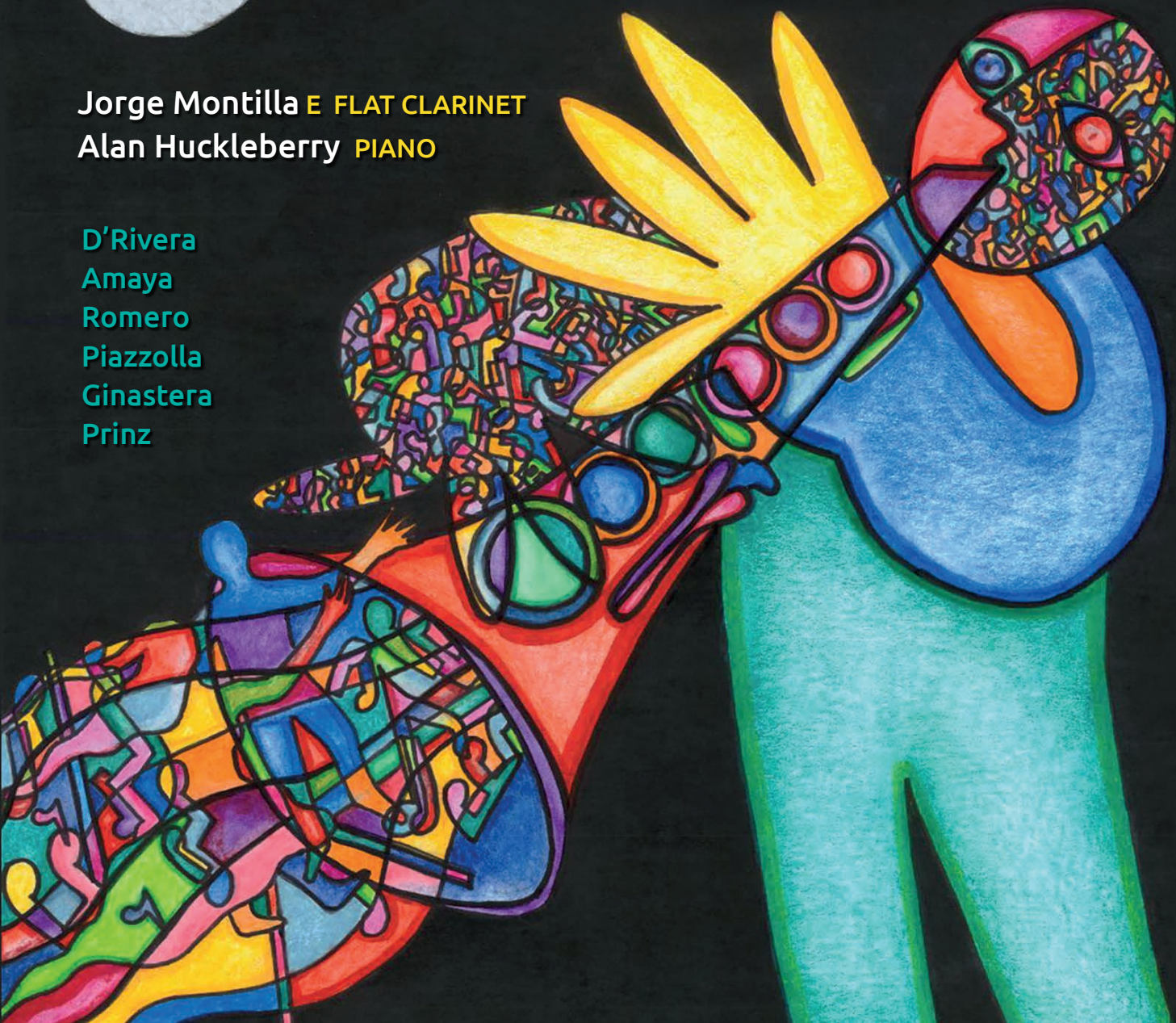
Amaya

Romero

Piazzolla

Ginastera

Prinz



CLARINET &
SAXOPHONE
CLASSICS

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|--|------|--|-------------------|
| 1. PAQUITO D'RIVERA (Cuba b. 1948)
Publisher: Boosey and Hawkes
Invitación al Danzón * (2008)
Adapted by Jorge Montilla | 5:59 | 7. ASTOR PIAZZOLLA (Argentina b. 1921 d. 1992)
Publisher: Editorial Lagos
La Muerte del Angel (1962-65)
Arranged by Jorge Montilla | 4:03 |
| 2.-5. EFRAIN AMAYA (Venezuela b. 1959)
Publisher: LaFi Publishers, LTD
Archipiélagos for Eb Clarinet and Piano ** | | 8. ALBERTO GINASTERA (Argentina b. 1916 d. 1983)
Publisher: Boosey and Hawkes or Hal Leonard
Pampeana #1 Op 16 + (1947)
Transcribed by Jorge Montilla | 3:42 |
| 2. Las Aves | 5:52 | 9.-11. ALFRED PRINZ (Austria b. 1930 d. 2014)
Publisher: Woodwindiana
Sonata for Eb clarinet and Piano #1 *+ (1998) | |
| 3. Los Frailes | 4:17 | 9. Allegro con spirito | 2:23 |
| 4. Los Testigos y Los Monjes | 6:14 | 10. Andante con moto | 3:55 |
| 5. Los Roques | 4:15 | 11. Molto vivace | 2:19 |
| 6. ALDEMARO ROMERO (Venezuela b. 1928 d. 2007)
Publisher: Pagani
Preludio y Quirpa (1997)
Transcribed by Jorge Montilla and Gabriel Meneses | 6:28 | | |
| | | | Total Time: 49:32 |

*First recordings +Originals or versions written and dedicated to Jorge Montilla

Recorded at the University of Iowa School of Music Concert Hall, Iowa City, USA

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the College of Liberal Arts & Sciences, and the School of Music.*



Archipiélagos

A PICCOLO CLARINET EXCURSION

This discographic production comes as an homage to the Eb clarinet (also known as Kleine klarinetten, Piccolo clarinet, requinto, etc) and to Viennese clarinetist and composer Alfred Prinz. The Eb clarinet will be featured here, with piano, in original or arranged repertoire by Latin American composers.

The Eb clarinet has unfortunately amassed a bad reputation. Most musicians and music lovers associate this instrument with high-pitched or shrill sounds. But the Eb clarinet is in fact a versatile instrument capable of producing a warm tone, a wide range of dynamics, and a multiplicity of timber changes while suggesting a great deal of characters. We see the Eb clarinet featured in many musical styles and settings, but we have to recognize its prominence in wind bands across the globe. Latin American countries have used, and continue to use, the Eb clarinet in their classical and popular music.

Latin American music is hard to define because the music we call Latin American is, and has been, heavily influenced by global trends. We also need to take into consideration that Latin American music originates from at least 20 countries, each with its own culture, traditions, and particular fusion of musical styles. Latin American music, even if made in varying countries, can be recognized by the strong emphasis on rhythm, the feeling of improvisation, rhythmical complexity, and the ability to produce dramatic melodies.

Alfred Prinz, although not a Latin American composer, is a mandatory inclusion in a CD production featuring the Eb clarinet. Not only was he a close friend of mine, but his contributions to the repertoire of the Eb clarinet are also remarkable. His second sonata for Eb clarinet and Piano, which was dedicated to and premiered by me, was already recorded for Clarinet Classics (CC0061) so the only piece of this compact disc that does not carry the Latin American label (his first sonata for Eb clarinet and piano) had to be recorded in this production.

The pieces recorded here form my exclusive repertoire. For the most part, they have been composed as a dedication to me and in many cases, this is their first commercial recording. Except for Prinz's sonata, the pieces recorded here represent a significant portion of Latin American music's essence.

The program begins with Cuban American composer, and clarinetist, Paquito D'Rivera's "Invitación al Danzón". D'Rivera (b. 1948) wrote "Invitación al Danzón" as both an homage to the Cuban dance called Danzón and a humorous turn on Weber's "Invitation to the Dance". This beautiful piece is filled with a melody drawn from his flute piece called "The Bel Air Concerto" and is also filled with typical rhythms and musical turns from Cuban music tradition.



The program continues with a piece from Venezuelan composer Efrain Amaya. Efrain Amaya (b. 1959) is a true master composer, and conductor. His works are characterized by the amalgamation of the complicated musical figures and ideas of South American and Venezuelan music. "Archipiélagos" was commissioned and written for me in 2011. Amaya composed a virtuosic piece for Eb clarinet and piano that gives the name to this production. The piece has four movements, all named after different archipelagos of Venezuela.

"When writing this piece, I kept going back to my memories of all the beautiful shores and islands in Venezuela, and yet I kept also thinking of the socio-political anxiety that the whole country faces today. As I was writing this carefree and upbeat music, somehow the Venezuelan national anthem kept appearing here and there, a symbol to remember that we have a beautiful country, which we could lose forever to invasive ideologies and powers. The national anthem quotations are very subtle, and unless you're Venezuelan, it would be very hard for someone to notice them".

This music can only be followed by the music of another Venezuelan composer: Aldemaro Romero. Romero's "Preludio y Quirpa" was originally composed for saxophone quartet but has become, through my arrangement and performance, a wonderful piece for Eb clarinet and piano. As indicated in the title, this piece has two different movements: the Preludio and the Quirpa. The Preludio is a slow and sultry movement in which both instruments display a free and relaxing discourse. The Quirpa, on the other hand, is brisk and shows the rhythmic layout typical of the Venezuelan popular music from which it comes from: the Joropo.

Moving south to Argentina, the next piece in the program is my arrangement, for Eb clarinet and piano, of one of the most famous

songs written by Argentinean composer Astor Piazzolla. (b. 1921 d. 1992) La Muerte del Angel (Angel's Death) is a technically virtuosic piece. A roguish three-part fugue is used here to describe a fatal stabbing upon an angel. As an Argentinian Tango, this song features typical angular harmonies, polyrhythms, percussive effects, and abrupt slashes. The serene melody of the central section, played here on the Eb clarinet, is free of pulse and yet steadily accompanied by the piano.

Continuing the musical journey in Argentina, this next piece was chosen to follow Piazzolla's music and uplifting flair: the music of Alberto Ginastera. Argentinean composer Alberto Ginastera (b. 1916 d. 1983) successfully combined popular dances with modern trends. Pampeana (of the Pampas) #1 is originally for Violin and Piano but here it is presented in my own arrangement and version for Eb clarinet and piano. This music, written in the composer's nationalist phase, could easily be categorized as either classical music or popular music.

In a total change of musical language, we end on the prestigious Viennese clarinetist and composer Alfred Prinz (b. 1930 d. 2014). He brings us to the last piece of the production and to the only piece that was not written by a Latin American composer, his Sonata for Eb Clarinet and Piano #1. Dedicated to and premiered by Julie DeRoche this sonata is a perfect rendition of his own style; a style he describes as "Somewhere between Bartók, Prokofiev, and Hindemith". In this music, Prinz produces, explores, and exploits the expressive and technical capabilities of an instrument that he knew better than many.

This production is energetic, ardent, vibrant, coloristic, and diverse. Every piece featured here has been influenced by the culture and music of its corresponding composer. Original for the Eb clarinet or not, the Eb clarinet and piano became the vehicle for the expression of their voices.



Jorge Montilla E FLAT CLARINET

Renowned as a clarinetist, educator, and composer, Jorge Montilla has earned accolades from The American Record Guide, which hails him as a performer "capable of infusing his native continental repertoire with effortless technique, subtle dance accents, and tasteful vibrato". His notable achievements span performance, education, and creativity.

A distinguished figure in both Latin American music and the Eb clarinet, Montilla made history as the first Latin American clarinetist to record under the esteemed British label "Clarinetclassics" (0061). A product of Venezuela's esteemed "El Sistema," he is recognized as one of the Venezuelan program's accomplished musicians.

Operating under the nickname "clarinetevzla" on major social media platforms, Jorge is frequently invited to perform live alongside notable partners at colleges, music festivals, and concert series worldwide. His expansive career has seen solo performances, recitals, compositions, and educational roles on stages across the globe.

Initiating his clarinet studies at the age of 10 in Venezuela, Montilla is dedicated to educating younger generations. He has served as the Chairman of the Clarinet Department at the Conservatory of Music Simón Bolívar and as a clarinet professor at the Latin American Academy of Venezuela. In the United States, he has taught at Arizona State University and Longy School of Music of Bard College.

Montilla pursued his education at Indiana University Jacobs School of Music, earning a Master Degree and an Artist Diploma under the guidance of Howard Klug. Noteworthy teachers include Luis Rossi, Eli Eban, James Campbell, Walter Boeykens, Antony Pay, and Ricardo Morales.

A former Principal Clarinet of the Simon Bolivar Symphony Orchestra and the Artistic Director of the Caracas Clarinet Quartet, Montilla is celebrated for his compositions and arrangements, making him a prominent figure in the world of clarinet ensembles.

Presently, Jorge Montilla serves as an Assistant Professor of Clarinet at the University of Iowa School of Music. He contributes as a columnist for the International Clarinet Association's magazine "The Clarinet" and maintains a bustling international career as a soloist and clinician.

Jorge Montilla proudly represents Rossi Clarinets, D'Addario Reeds, Clarinet Classics, Royal Music Products, Lefreque sound bridges, and BG Ligatures. His compositions and arrangements are published by Woodwindiana Editions and Montilla Brothers Editions, a venture he co-founded with his brother Javier Montilla.

Globally recognized, Jorge Montilla is represented by QuatreKlammer.



Alan Huckleberry **PIANO**

Renowned for his “impeccable musicianship, exhilarating technique, and panache” (American Record Guide), pianist Alan Huckleberry emerges as a versatile force in the classical music realm. His performances, marked by brilliance, have graced stages across Germany, England, Czech Republic, Italy, Austria, Spain, France, Costa Rica, Colombia, and the United States.

In addition to his solo achievements, Huckleberry is a sought-after chamber musician, captivating audiences in the United States, Australia, and Europe. His extensive discography, featuring eight compact disc recordings on Crystal Record, Albany Record, and MSR labels, includes the acclaimed rendition of Francis Poulenc’s complete wind and piano chamber music, recognized as one of the top classical releases of 2015.

Beyond the stage, Huckleberry is a dedicated educator, currently serving as a professor of piano pedagogy and collaborative arts at the University of Iowa. Leading the esteemed piano pedagogy program, acknowledged as one of the nation’s premier programs, he is a revered speaker on pedagogical topics, addressing audiences at prestigious conferences like the World Piano Pedagogy Conference and the National Conference on Keyboard Pedagogy.

Originating from Indiana, Huckleberry commenced his serious piano studies in Germany under Polish pianist Barbara Szczepanska. Furthering his education at the conservatories of Karlsruhe and Cologne, he developed a diverse and international musical background under the guidance of Japanese pedagogue Naoyuki Taneda and German pianist Josef A. Scherrer. Returning to the United States at the University of Michigan, he completed his piano performance studies (MM/DMA) with Arthur Greene and piano pedagogy studies with John Ellis.

Huckleberry’s repertoire encompasses classical standards and showcases his fervent support for new music and emerging composers. Noteworthy is his affinity for contemporary rags and other crossover genres in the 20th and 21st centuries.

Recently undertaking a substantial video recording project alongside Jason Sifford, Huckleberry is creating the most extensive database of performances of piano pedagogical literature. Encompassing approximately 9,000 videos of beginning to intermediate repertoire, these recordings are publicly available on YouTube under the search term “UIPIANOPED.”





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ARCHIPIELAGOS - A PICCOLO CLARINET EXCURSION

Jorge Montila Eb clarinet / Alan Huckleberry Piano
Recorded at the University of Iowa School of Music Concert Hall,
Iowa City, USA from December 17th to December 20th of 2019

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